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ABSTRACT

This paper, prepared for a special meeting held in Tehran, on children's literature, outlines subjects on which participants might like to focus and presents information on book promotion and development being carried on by member states of UNESCO and by international organizations cooperating with UNESCO. The paper discusses what is meant by books for children and young people; book content, including oral traditions; the preparation of books; and machinery for international cooperation. An appendix contains an outline of a method for processing oral traditions. (JM)

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CHILDREN'S LITERATURE IN THE SERVICE OF INTERNATIONAL UNDERSTANDING AND PEACEFUL CO-OPERATION

ORGANIZED BY THE
INSTITUTE FOR THE INTELLECTUAL DEVELOPMENT OF CHILDREN AND YOUNG ADULTS
IN COOPERATION WITH UNESCO AND THE NATIONAL COMMISSION FOR UNESCO IN IRAN

15-21 MAY 1975 , TEHRAN

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Children's Literature in the Service of International Understanding and Peaceful Co-operation

Tehran, 15-21 May 1975

Working paper presented by the Unesco Secretariat

INTRODUCTION

1- The educational importance of children's books has become increasingly apparent in recent years. Reading habits are acquired in extreme youth age. There is even a picture addiction acquired before learning to read whose subswquent effects are lasting. Again adult behaviour is more or less conditioned by the mental attitudes that are formed in early childhood. Therefore it is not surprising that the careful thought given to this subject on the occasion of International Book Year (IBY) led to recognition of the need not only to increase the production of children's books - very inadequate in the developing countries, particularly - but also to watch over their content.

2- Of course, as was especially stressed at the many meetings organized in connection with IBY, children's books must be conceived in terms of the young reader's own universe, so that they can first of all discover and understand his own socio-cultural milieu; but in a world where nations are more and more interdependent it is equally important to stimulate children's interest in the tales and legends, traditions, ways of life, history and geography of other countries.

3- That is precisely the context of the meeting of specialists on children's books which the Institute for the Intellectual Development of Children and Young Adults is organizing at Tehran in co-operation

with the Iranian National Commission for Unesco and with the collaboration of Unesco. In accordance with the terms of the programme approved by the Unesco General Conference at its eighteenth session for the 1975-1976 biennium, the objective is to encourage the production and distribution of books for the young likely to further international understanding and mutual respect among peoples. The means is publication of books reflecting the cultural traditions (written and oral) of different nations and helping children and young people to appreciate the cultural riches of other countries.

4- Thus defined, the object of this meeting coincides at several points with the object assigned by the Unesco General Conference to the long-term world programme for the promotion of books and reading which took over from International Book Year in 1973 and which is based upon four themes:

a/ books in the service of education, international understanding, and peaceful co-operation;

b/ encouragement of authorship and translation, with due regard to copyright;

c/ production and distribution of books, including the development of libraries;

d/ promotion of the reading habit (1)

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(1) As guidance for Member States in developing their national book development programmes, Unesco has published a pamphlet entitled " Books for All-A programme of Action" with suggestions as to possible activities

5- Their terms of reference having been clearly defined (cf. paragraph 3 above) the first thing for the participants to do will be to decide just what the expression "books for young people" means, that is, to decide what age groups and what kind of books (school-books, out- of-school books) are involved. Next, they should examine certain basic questions which might have to do with the content of books (text and illustrations; criteria for presentation of cultural traditions), the various aspects of preparing books, and the means to be used for strengthening co-operation among specialists on children's books. It would be desirable if, for the various points considered, they could draw up recommendations which would be given in their final report and be made known to the world book community.

6- This working paper has been prepared by the Unesco Secretariat, in agreement with the meeting's organizes, to facilitate the discussions. Its chief purpose is to set out the subjects to which the participants might give their attention, but the list does not pretend to be exhaustive. It also aims at giving factual information, on particular points about the activities in the domain of book promotion and development being carried on by the Member States of Unesco and by the international organizations co-operating with Unesco.

I- WHAT IS MEANT BY BOOKS FOR CHILDREN AND YOUNG PEOPLE?

7- Once the participants have decided what age group they mean by children and young people, they will have to decide on the categories of

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in connexion with each theme.

books where they would like to promote production. Today young people acquire much of their knowledge outside of school, and with the prodigious expansion of audio-visual media books have become merely one source of information among others, so that the clear-out distinction which used to exist between the textbook and the out-of-school books tends to blur. But the two categories still have characteristics of their own which may affect the choice of the means to adopt in the field we are concerned with here.

8- The school-book meets very specific requirements arising from the curricula laid down by national education authorities. Its pedagogic content, sometimes even its physical format, results from the decisions of those authorities, to which the author and the publisher have to conform with very little leeway. Moreover, the school-book-especially the elementary school-book-enjoys a de facto priority which is conceded by practically every Government. Finally, even with the changes that take place in curricula it is relatively easy to plan production of school-books if present and future enrolment at the various levels of education (primary, technical and secondary) are known with fair precision, which makes it possible to calculate production costs, set selling prices, and sign production contracts in advance of actual production.

9- The same does not hold true for out-of-school books, which include both books, which are to be read for sheer entertainment and books which are educational. Here, production is affected by a kind of "non-programmed" publishing. Because of the variety of requirements and tastes, not only is the number of titles far larger than with school-books

but average printings are smaller. In addition there is a margin of business risk which, combined with these two factors, weighs heavily on the production budget. Furthermore, while the customers for a textbood are usually grouped within institutions, the potential readers of other books are far more scattered (which makes the problem of distribution of primary importance. Leaving aside reference books, comic strips, and "books" on records or cassettes, we can devide out-of-school books into a number of sub-categories: pre-schoolf books (folk tales or other stories, picture books); for school-children (folklore, fiction, game books, "how-to-do-it" books, miscellaneous, "introductory" books); books for adolescents leaving primary school (folklore, fiction, how-to-do-it books, occupational primers, advanced educational books); books for literacy training and for the newly literate.

10- Does the production of books for "out-of-school" cater for needs less urgent than those met by school-book production? Of all the problems arising here, one at least deserves special attention: the necessity of providing a steady flow of reading matter for adolescents who leave primary school and enter adult life without going through the other stages of education. At school, these young people have acquired a taste for reading and even feel a need for it. But, all the studies made of the promotion and development of reading show the danger that the cultural pursuits of childhood and adolescence may be abandoned when formal schooling ends and those pursuits are no longer adjuncts of systems of instruction. If when they leave school young people find nothing that is helpful or really enjoyable to read, if the only inexpensive reading matter they can get hold of consists of comic strips or

trashy novels-in-photograph, then they will sooner or later fall away from culture and literacy. The books most likely to keep their interest in reading alive would seem to be how-to-do-it books, followed, followed by good recreational reading. The how-to-do-it book, as its name implies, is a book which helps its reader to do things or to make things. It teaches him how to handle tools and materials or even machines and inculcates good methods of work. A beginner's technical manual essentially practical, utilitarian, it consists of simple texts and easy-to-understand illustrations - drawings or photographs-: it is to popularize introduction to farming, health, nutrition, crafts, even industry at the lowest levels(workshops or elementary mechanics), etc...As to reading for pleasure, a book of good quality will also, in one way or another, be educational, while leaving more room for the reader's imagination and sensibility.

II- THE CONTENT OF BOOKS

II- "Books for All-A Programme of Action", the Unesco pamphlet already mentioned, published in 1973, has a special section on the promotion of international understanding and peaceful co-operation. This programme of action was formulated in the light of experiences gained during International Book Year- with which nearly all the Member States of Unesco and many international non-governmental organizations were actively associated - and with the help of an international committee of experts. The preliminary paragraphs explaining the reasons for the action proposed under the heading "International understanding and peaceful co-operation" read in part as follows:

"Books are means of communicating spiritual values and in so

doing are a powerful factor in bringing people together. They aid in the mutual understanding of cultures, and when men know each other better and understand each other better, co-operation among nations is furthered.

"Books thus can lay the basis for a lasting peace by diffusing the ideals of justice and respect of the rights of man which are its foundation. The content of books required particularly care in publications for children, since it is necessary to instil from childhood the attitudes conducive to international understanding. While promoting awareness of national cultural values, there is equal concern that chauvinism should not replace national pride or insularity impede the international co-operation so essential for construction of a better world.

"Such co-operation must necessarily be based upon the preservation and unfettered development of national cultures. For this, national literary expression is indispensable, along with increased publication in national languages."

The example of the Tokyo Book Development Centre

12- A most interesting example of pressenting the cultural traditions of different countries to young readers is offered by the Asian Co-Publication Programme for children's books, which was started, with the participation of seventeen Asian countries, by the Tokyo Book Development Centre. The aim of this programme is to publish, in the languages of the countries associated in the project, large quantities

of low-priced children's books which texts prepared by different authors of the region have one common set of illustrations.

13- First, pursuant to recommendations of regional meetings held in 1971 and 1972, and as an experiment for International Book Year, Japan brought two illustrated books out in fifteen Asian languages: a tale, "Taro and his Friends" and a popular-science book on the circulation of the blood. The experiment was deemed a complete success, save for a few details which it may be interesting to mention here. It was pointed out, for instance, that the choice of green in the illustrations to "Taro and his Friends" had aroused objections in one country of the region where that color is considered sacred. Reservations were also expressed as to children's reaction to the "gory" aspect of the second book. But these were very minor points, and it was unanimously decided to carry on with the programme and publish new series of books for children seven to twelve years of age, in the following order of priority: folk tales, geography travel, popularization of science. For the first series, which was to consist of three volumes, each participanting country was asked to submit two stories, one of which would be chosen for the anthology. The criteria for selection were that the tories should:
a) be representative of the culture of the country; b) inspire a sense of human values in children; c) have universal appeal; d) not be offensive to any group of people.

14- The programme operates in this way: the stories are submitted in the language of the country of origin and in an English translation

to a Central Editorial Board which is made up of representatives of five countries of the region - Japan being one - and meets in Tokyo every year. A master version of the selected stories - in English - is carefully prepared with the help of specialists on children's books, in a style which is poetic as well as clear and simple. Four-colour illustrations are prepared by leading artists from each country. The English master version is then translated into the languages of the various participanting countries by persons with experience in writing for children. Colour negatives of the illustrations are made available to national publishers. The size of an edition ranges from 10,000 to 100,000 copies depending on the country. To facilitate execution of the programme the participanting countries have set up National Agencies, representatives of which meet in Tokyo every year as a planning committee.

15- The first two volumes of the "Folk Tales of Asia" series appeared in 1974. The third will be published in 1975, as will the first volumes of the second series, "Festivals of Asia". Next will come the series "Flora and Fauna of Asia," which might be followed by series on travels in Asia, children's nursery rhymes and songs, humorous stories, national costumes, games, seasons, etc.. The co-publication programme for children's books in Asia has been so successful that similar programmes are under study in other regions of the world, notably Latin America and Africa.

Oral traditions

16- In many developing countries such cultural traditions as tales and legends, proverbs, saws, maxims and rules of conduct, folk poetry, songs and instrumental music, crafts, health rules and remedies, cooking recipes, social games, are in most cases transmitted orally. If we do not wish this essential element of their national cultural heritages to vanish in the more or less immediate future, there is an urgent need to make a systematic inventory of it, collect it, record it, and transcribe it while it is still alive and genuine. As Ronald Barker and Robert Escarpit write in "The Book Hunger", published by Unesco in 1973: "Ably exploited by writers, a systematic inventory of these traditions could give fresh impetus and new significance to themes, forms, and modes of expression which are deeply rooted in the ethnic and national mentality. Neither the literature of the market-place nor the lore of storytellers must be neglected. Modern literature owes much to the inventions of minstrels and troubadours, to ballads and folk tales."

17- As countries attain political and cultural independence and strive to recover their national identity, and to ensure the wider appreciation of their culture, efforts to preserve and revive oral traditions are intensified and systematized. There is a shift from individual efforts to collective enterprises under the leadership of institutes, museums, foundations, or even the Governments. There is growing concern to make comparative studies easier by adopting common scientific methods, to standardize methods of preservation, and systematize

the analysis and use of the material that is collected. For this there are regular national and regional policies. Thus it is that the cultural studies programmes which are being carried out under the auspices of Unesco in various regions of the world, especially Southeast Asia and Oceania, give an important place to oral tradition, and that a ten-year plan for the study of oral tradition in Africa was adopted by the Unesco General Conference in 1972.

18- When the oral traditions have been collected and given permanence by techniques which there is not space to discuss here (1), there remains the question of using them in children's books: books for instructive entertainment and how-to-do-it books.

19- As regards the first class of books, it is clear that the contributions of oral tradition cannot but further the integration of the young reader in his natural environment, not only by creating a love of his native land from his earliest years, but by restoring the credit of the modes of life and thought which have shaped his community. Most experts consider that young people's development of permanent roots in their national culture is an essential precondition before they are made acquainted with the world outside. As Marc Soriano writes, in substance, the acculturation of young people cannot be successfully achieved unless they are exposed to books that will not confuse them, that talk about their country and the customs with which they are familiar. Only then

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(1) However, the process of identifying, recording and transcribing oral traditions is outlined in an annex to this document.

will young readers have the possibility of becoming interested in other books and other countries. What happens with reading is, in short, comparable to what occurs with their affective, intellectual and motor development. The child must first acquire a clear awareness of his own body, knowledge of his image and potentialities. If not, he will be unable to establish any sort of communication with the outer world, nor will he understand or love his fellow men. Very definitely, the shortest path between the child and universal culture is via the discovery of his own culture.

20- In how-to-do-it books, we too often find that modern techniques, usually of foreign origin, replace, eliminate, or even make mockery of ancestral techniques apparently obsolete. But those ancestral techniques were the product of long years of human "growing-up" affected by contingencies which modernization does not always suppress completely and they retain not only great moral value but also occupational significance. The liking for work well done, the role of the craftsman who is not a slave to the machine, the special tricks of a trade, craft proverbs, knowledge of the works done in the past, a certain philosophy of life - these deserve to be presented, explained, restored to honour for the human and vocational enrichment of young people who otherwise get their instruction in a modern technique. Still, it must not be forgotten that the first purpose of filial respect for the past is to aid us in getting to know the present and constructing the future, the great imperatives of every educational process.

III- PREPARATION OF THE BOOKS

21- Even if we do not share the views of those who prophecy the more or less imminent end of the "Gutenberg Galaxy" even if we hold that the book still has a special position as a tool of knowledge and reflection, we must recognize the fact that the book has profoundly changed under the influence of audio-visual media. The designing of books for children and young people who belong to the civilization of the image must necessarily take into account the ubiquitous competition - though this varies with the country's level of development - of the cinema, radio-television, and illustrated publications like novels-in-photograph and comic strips. Besides having, as we have seen, to meet certain requirements by way of content, these books must also be both strong and appealing in presentation and, in particular, they must have plenty of coloured illustrations. This increases their cost price and is seemingly contradictory to a third requirement: they must be sold at low prices, for they are quickly consumed and paying for the marginal part of the family budget.

Raw material

22- The actual idea for a book may originate with an author, an illustrator, or a publisher. The matter for the book, requiring same degree of working up and organizing, may be frawn from a knowledge or ideas that are already part of the author's culture, or it may be sought in oral tradition or in other books, either already published or still in manuscript, which have to be rearranged or modernized according to

present-day needs. In the latter case, the work of adaptation and eventually of translation may be a very different thing from literary creation in the true sense. These two techniques of producing the basic contents are usually both used for books combining passages taken from other works with an original text which presents, links, explains, supplements.

23- The author of the book may be a single person or a team of specialists, but in either case there must be close cooperation with the publisher and the illustrator. Today it is held that children's books should often be the subject of multidisciplinary research in which specialized writers and artists in association with psychologists and educators determine the forms of expression best suitable for communicating with children. Or for that matter the author can be a child or a group of children. There have been many experiments with prompting, collecting, editing children's writing: either the children make up stories practically all by themselves or they are given stories by adults for criticism and change the plot or provide their own endings, to suit their own imagination and tastes.

24- While they present particularly difficult problems when it comes to technical production, espectially over paper and printing processes, books for children and young people also lend themselves exceptionally well to regional or international co-publication. As we have seen, texts from different countries can be printed, in each of the different languages, using a common stock of illustrations.

Preparing the text

25- Techniques for preparing the text proper differ appreciably as between school-books and out-of-school books. For the former, without going into too much detail, we may distinguish: traditional drafting techniques, determined by the reader's age-levels and specific needs or the author's pedagogic skill, all affecting vocabulary, syntactic forms, etc..; and its new techniques, mainly those of programmed instruction. With out-of-school books, the drafting techniques are governed first and foremost by the talent and experience of the author, but vary, of course, with the kind of book (pure entertainment or educational entertainment) and the reader (average age, sex, milieu, etc...).

26- From a purely practical - but far from unimportant point of view, special care must be given to the mechanics presentation when the text is being prepared. To help the other technicians who will be working on the book, and to save time, the author should see to it that the writing is easily legible, the numbers clearly drawn, the names correctly spelled (especially proper names, which it is a good idea to put in capitals), the punctuation and accentuation correctly marked, the corrections clear. A wise precaution is to have one or more professional copy-preparers go over the text before it is sent to the printer. Professional copy-preparers, while good at spotting errors of subtance, are mainly occupied with errors of form, e.g. of grammar or spelling. Each one should have his specially (literature, history and geography, science) and have reference works at hand: a variety of dictionaries, or

special vocabularies, etc. Since one minute of the copy-preparer's time can often save many minutes of the printer's they should be provided with the right conditions for their kind of work-quiet sound-proof accommodation.

Illustration

27- The illustration, a particularly important element in books for children and young people, require great care, the more so in that they are not merely there to enhance the text; their role is also to help form the artistic taste of young readers and to instil a respect for books.

25- The image "speaks" through its form. Black-and-white or coloured photograph, line drawing, shaded drawing, hachured drawing, scale diagrams and sketches, caricatures - each of these forms has its own force of meaning or emotion. The image must be used sagacicusly, especially the more or less abstract diagram, which it takes a certain amount of training to understand, and even more the caricature, which can produce effects very different from those intended. Another class of illustration which deserves particular attention is that of children's own drawings. Experience shows that for other children these drawings have a most remarkable power of suggestion and eloquence, and it is not astonishing that they should be used to illustrate many children's books. In books for adolescents, the preferred illustrations are photographs and drawings.

29- The image also speaks through its colour. We all know that certain colours, like brigh red and yellow, are aggressive, while

others, like pink, lilac, light green, are soothing. We must also remember that the meaning of colours can vary considerably from one culture to another: in some countries certain hues are regarded as beneficial or even sacred, others as baleful or taboo.

30- The impact of the image also depends on the artist's treatment. Very broadly, we may say that the image is: informative, when presented without "touching up", as in magazines and newspapers; instructive, when treated didactically - e.g. a drawing of the digestive system, a drawing of a pump or a motor, etc...; artistic, when designed to act aesthetically on the reader's sensibility by the fall of light, by accenting particular features, by stilization, even distorsion; for advertisement, when aimed at directing the reader's attention to one particular aspect at the cost of all the rest; propagandist, when handled with a view to compelling allegiance or arounsing an emotion which has nothing to do with art. Naturally these broad categories of images are not watertight; an image may display one or more characteristics and be interpreted in one of several ways. It is for the illustrator to combine these different types of images advisedly, according to the object sought.

The dummy

31- Once the text and illustrations are ready, we must decide on the make-up of the book as a tool of communication, that is, choose the format that will best meet the needs and tastes of the public for which it is intended: placing of illustrations, proportion of illustrations to text, typography, number of pages, type of cover, captions and

explanatory notes, and so on. Book design is mainly the responsability of a specialist, the layout man, but the latter must work very closely with the author, the illustrator, and the publisher. sometimes it is even helpful to try out the proposed make-up on young readers.

IV- MACHINERY FOR INTERNATIONAL CO-OPERATION

32- To promote books and reading throughout the world, a network is gradually being set up at national, regional, and international level.

At the national level

33- In many countries activities in book production and distribution come under several different ministries and are more or less compartmentalized. International Book Year (1972) showed that in many countries different branches of the publishing industry were often acting independently of one another and had few opportunities for comparing points of view and coordinating policies. To remedy this situation, some countries have set up national coordinating bodies - Institutes, Foundations, or Book Chambers - but the practice is far from general. That is why Unesco recommends that National Book Development Councils or similar institutions be established in every country. These are coordinating bodies in which representatives of the public authorities and representatives of the various book milieu (including teachers and readers) can collaborate in working out and applaying national book policies as part of overall development plans. They are calculated to moderate, rather than further, attemps at dirigism, for they open the way to concerted activities in which people in the professions concerned and people in the government services are no longer competitors, or

antagonists, but work together to make the book industry a real public amenity. At the present time some forty countries already have, or are establishing, national institutions for promotion of books.

At the regional level

34- Different as one nation may be from another, many of the problems which arise in connexion with the production, distribution, and use of books are common to all the countries within a given region, particularly the developing regions where very often everything has yet to be done before the slogan "Books for All" can become a living reality. That is why the regional meetings of experts on book development which Unesco has convened at Tokyo for Asia (1966), at Accra for Africa South of the Sahara (1968), at Bogota for Latin America (1969), and at Cairo for the Arab States (1972) have recommended the establishment of regional centres with the task of finding comprehensive solutions to the problems peculiar to those different regions. The main functions of these centres will be to organize professional training courses and seminars, to carry out research and studies, to collect and circulate statistical information and data, and to promote the establishment of national book development councils. But they also tackle problems which can receive satisfactory solutions only if considered in an overall way: coordination of the book market at sub-regional or regional level, elimination of legal and material obstacles to the free circulation of books, reduction of the cost of transport (air or surface post), settlement in foreign currency of purchases made abroad, suppression of customs duty on materials required for book manufacture (paper, inks,

glues, film for photocomposition), improvement of the distribution network, legislation on copyright, etc..

35- Three regional centres have been in operation for several years already. The Karachi Centre, which is an integral part of the Unesco Secretariat, was initially created, in 1958, as a centre for production of general reading material in five countries of Southern Asia. Its activity, which now covers the nineteen countries of that region which are members of Unesco, was given a new direction in 1966, and it has become the central body for applying Unesco's book development programme in Asia. The Tokyo Book Development Center was created in 1967 on the initiative of the Japanese publishers' Association and the Japanese National Commission for Unesco. Subsidized by this Association and by the Japanese Government, it receives a small amount of financial assistance annually from Unesco for organizing training courses in the graphic arts. Like the Karachi Centre, with which it closely co-operates, its work covers all of Asia, division of activities between the two bodies made on a functional, not a geographical, basis. One of its achievements, as we have seen, is the Asian Co-publication programme for children's books. The Bogota Book Development Centre for Latin America was created in 1970 on the initative of the Colombian Government in consultation with and with the aid of Unesco. At first established on a national basis, it has since been transformed into a regional centre with assistance from the United Nations Development programme (UNDP). An international co-operation agreement with Unesco was reached in 1972. At present this Centre numbers fourteen participating countries.

36. Two other regional centres are being establishe. The Yaounde Centre for Africa south of the Sahara, the nucleus of which was formed in 1974 on the initiative of the Cameroonian Government, is about to be transformed into a regional body. In fact, a collective consultation of African countries for that purpose has been agreed on at the time of writing of this document, to take place at Yaounde in April 1975. As regards the Arab States, a national centre was established at Cairo in 1973 as part of the Egyptian General Organization of the Book. The process of transforming it into a regional centre is now under way. In both cases, the Governments concerned propose to submit a request to the UNDP for regional assistance in execution of the projects and to conclude an international co-operation agreement with Unesco.

At the international level

37. World-scale activity for promotion of books and reading takes place at two levels: the level of intergovernmental organizations and that of international non-governmental organizations. The main responsibility of the former is to carry out concerted activities to assist the developing countries, either by applying multilateral assistance programme, or by promoting bilateral co-operation. Within the United Nations System, Unesco's role is to provide stimulus, guidelines, and information: also, upon request of countries and organizations and to the limit of its capacity, it provides assistance in the execution of projects for book promotion and development. But the co-operation of other organizations such as the World Bank, UNDP, UNIDO, FAO, Unicef and ILO is a valuable asset in implementing the world-wide programme of

long-term action. At its 57th session, held in Geneva from 3 July to 2 August 1974, the United Nations Economic and Social Council noted with satisfaction a report which Unesco had submitted, at its request, on the contribution of this programme to the goals of the Second United Nations Development Decade and invited all interested international organizations to support Unesco's activity in this field.

38- As regards the international non-governmental organizations, many of which concern themselves with the promotion and development of books and reading even if it is not their primary objective, a special part naturally falls to the organizations bringing together those professionally concerned with books (authors, translators, publishers, booksellers, librarieans) and associations for the development of reading. In particular these organizations, in 1973, established an International Book Committee which has carried on the work of the Support Committee for International Book Year and has instituted an International Book Award designed to accord recognition for outstanding services rendered by a person or institution to the cause of books in such fields as intellectual creation, publishing, production, graphic conception, the translation and distribution of books (libraries and bookshops), encouragement of the reading habit, and promotion of international cooperation. At its last session, held at Mainz (German Federal Republic) in October 1974 under the chairmanship of Mr. Sigfred Taubert, the Committee recommended that particular attention be given to children's books during the 1975-1976 biennium, in executing the world-wide programme of action.

39- World co-operation in the promotion of children's books is carried out in various ways. In addition to non-governmental organizations like the International Board on Books for Young people (IBBY) and the Vienna International Institute for Children's Literature and Reading Research, which have consultative relations with Unesco, there are also national organizations, both public and private, which have an international purview and which make a valuable contribution. Also to be noted are the possibilities of direct relations being established between the strictly national institutions of different countries.

CONCLUSION

40- The terms of reference of this meeting may perhaps confine its work to questions concerning the preparation of books for children and young people. But in the event that the participants would also like to touch on problems of distribution, it may be helpful to remind them that the various expert meetings convened by Unesco have all stressed the fact that the fate of those books is bound up with the existence of special libraries for young readers. According to the authors of The Book Hunger, "young people are among the best and most faithful customers of public libraries. In libraries which provide a young people's department, it is not unusual for the young people to constitute 30 to 40 per cent of the total readership. Indeed, more and more children's libraries are coming into existence and are proving to be much better attended than adult libraries, with children below school age among the more assiduous readers."

41- Establishing an adequate system of libraries for young

people means creating a very large structure which may require direct intervention by the public authorities, especially in the developing countries. That is, policy on books for children and young people comes within the larger framework of a policy on youth.

Tehran, 1st. April 1975

ANNEX

OUTLINE OF A METHOD FOR PROCESSING ORAL TRADITIONS

To steps in the processing are: preliminary identification, full identification, recording, evaluation and transcription.

I. PRELIMINARY IDENTIFICATION. This is usually done by ethnologists, journalists, or local government officials, and it concerns:

1. The depositories of oral tradition, viz:

a. "professional" storytellers, that is, the ones who are met with in market-places and public squares or when people gather for local or family festivals: marriages, birth, youth initiations, etc.. They are fairly well-known figures and are often paid either a fixed fee or whatever their audience will give. They should be identified and located.

b. "Elders" who are sometimes traditional "notables" but may be merely the old people of a family, clan, or tribe. They are the spokesmen, usually respected, of tradition and of a certain wisdom which has been inherited from their ancestors and ripened in the course of their own experience. They too should be identified and located.

2. The "material". While by the nature of things it is often imprecise, preliminary identification will at least tend to classify the items that are going to be recorded in one of the major categories of the often complex body of material called "oral tradition"..

- folk tales
- mythological or historical legends
- historical narratives or first-hand reports
- proverbs, saws, maxims and rules of conduct

- folk poems
- songs and instrumental music
- ceremonies: family, local, seasonal, initiatory, etc..
- ritual and non-ritual dances
- crafts, sculpture, pottery, drawings, paintings
- ways of dressing, travelling, working, self-government, etc..
- health rules and traditional remedies
- traditional techniques and dodges for food growing and gathering, hunting, fishing
- Social games
- etc...

With these temporary identification cards, the surveyors can quickly see what material should have priority in recording.

II. FULL IDENTIFICATION . When the surveyor has studied the material as exhaustively as he can, the temporary card is transformed into a fully researched and fully checked description.

1. For every storyteller or depository of the oral tradition the surveyor should prepare:

a. a regular curriculum vitae giving, (so far as possible):

- full name (with any first names) and any nicknames and other appellations;
- age, known or presumed;
- sex;
- origin: people, tribe, clan, village, quarter, family;

- languages and dialects or dialectal variants known;
- periods of residence and travels in various place, with dates and indication of the circumstances.

The surveyor will obtain this biographical information by questioning the storyteller and his near relations, or the persons who have known him longest.

b. an additional card on which the surveyor will evaluate:

- the storyteller's "quality" as it has struck the surveyor;
- the storyteller's reputation in his own milieu;
- his co-operation with the work of the survey: Has he understood the purpose of the recording? Did he show interest? Did he hold back?

2. For each "work", the full identification card will indicate:

- the kind and the topic or title;
- the length;
- the language or dialect;
- the geographical location and human community where where the work was collected;
- the geographical and human background of the story, if different from the preceding;
- the "moment in time" evoked, with dates if possible;

- other features, if any.

3. For the recording itself, a summary of the "dope-sheet" (an identification sheet, as detailed as possible, that goes into its box with the recording) will be jotted on the full identification card:

a. Kind of recording:

- recording apparatus: Nagra. Mini K-7 etc.;
- brand of tape, speed of recording;
- gauge of cine-camera film : 8, super 8; 16 or 35mm, whether with:
  - optical sound track,
  - magnetic track,
  - or silent
- photographs on paper (dimensions), on film (dimensions)
- slides, black and white or colour
- drawing: size, line, shaded, colour, artist's identity

b. Presentation technique used in the recording:

- the storyteller alone
- the storyteller questioned: by whom?
- the storyteller in a circle of familiar auditors
- two or more storytellers on the same subject:
  - succession;
  - one after the other
  - in dialogue with one another
  - presenting contrasting points of view

- discussing with one another
- arguing with one another

c. Identity of the recording:

- date;
- place;
- operators: names, professional qualifications, functions;
- special features, if any.

These different entries on the full identification card make it possible to compile reference and research repertories. They can be noted down on the card, on set forms which will make it easy to trace them.

III. RECORDING. This follows certain rules imposed by the recording technique itself and by processing needs - reference, transcription, preservation.

1. Tape-recording

a. Taping is usually done by a mobile team of two operators with a portable recorder of the Nagra or, if need be, Mini K-7 type. With a more refined apparatus (radio or video-recording van), a larger, more specialized team is needed.

b. Making this kind of recording requires the taking of certain precautions in addition to technical ones, for instance:

- recording at the start and finish of the tape a brief

descriptive notice giving the storyteller's name, the title or topic of the story, the place, the date, the number of the sequence which follows or which is being ended.

- repetition of details which are important or are liable to be misunderstood: dates, names of persons and places, words uttered by the "characters", etc.., with careful articulation to make the work of transcription easier.

2. Photographic and cinematographic recording:

   a. Conditions imposed by technique: see and brief specialists.

   b. prepare as full a "dope-sheet" or identification sheet as possible.

3. Drawings: for whatever kind of drawing is used (perspective, dimensioned sketch, mechanical drawing), include the maximum of numerical indications and explanatory notes. Identify the draughtsman.

IV. EVALUATION:

1. Given the volume and variety of the traditions itemized on the temporary cards, there should be a first evaluation for the purpose of establishing a programme of recording priorities. The full cards will be prepared by the persons responsible for the priority programme.

2. The unedited recordings are evaluated with a view to

establishing:

a. a classification by order of interest and urgency of processing.

b. a processing programme: Sometimes - or often - the unedited records have to be confirmed or amplified.

c. a programme of transcription and publication.

V. TRANSCRIPTION

1. The transition from oral to written text gives rise to various problems:

   a. The transcriber must be perfectly familiar with the language of the recording, first in its oral form (with dialectal nuances) and then in its written form.

   b. Does the language recorded already have a standardized alphabet?

   c. Can this alphabet be used on composing machines?

2. The transition from live song (and music) to the written conservation form also poses problems of sufficiently qualified personnel.